

The Teachers College

March, 1961 . . .

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• **INDIANA STATE
TEACHERS
COLLEGE**



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MARCH COVER

Junior high school students of the I. S. T. C. Laboratory School. This issue is devoted to the unique Junior high program now in operation in the Laboratory School.

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PREFACE...

The Junior High School Program Of The Laboratory School

A school curriculum reflects the beliefs and philosophies which is held by those responsible for its inception and implementation. The junior high school program of the Laboratory School of Indiana State Teachers College is described in the following pages and it has as its core the acceptance of each child as he is.

We believe that the curriculum should be flexible to provide a wide area of learning and exploration that will meet the needs and develop lasting interests for children at all levels of achievement. We believe that it is the responsibility of this school to provide a program which will tend to equip its students to live effectively together, to perform at a level of efficiency

which will build a foundation for competent living in our society.

Students are encouraged to apply their energies to tasks in such manner as to achieve at their highest expectancy. This is a highly individualized program and the instruction is constantly being adjusted to the changing needs of the students.

Dr. Marjorie McDaniel has been responsible for organizing and providing leadership for the program. It is generally agreed among our staff that this program has greatly improved the behavior, interest, and scholarly attitudes of the junior high students.

HARLEY LAUTENSCHLAGER,
Principal, Laboratory School
Indiana State Teachers College

A New Approach To Junior High School Grouping

Virginia Mitchell

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ALMOST TWO HUNDRED years ago, a then obscure young Scottish poet, Robert Burns wrote these words:

"Oh wad some power the giftie gie us
To see ousrels as others see us!"

The Junior High School program at the Indiana State Teachers College Laboratory School is designed to help the "giftie" grant that power to seventh and eighth graders. In light of what is known of the psychological needs of the early adolescent years, such a program is easily defensible.

Perhaps at no stage in life is the self-image a more

potent factor than it is during the transitional years between childhood and adulthood when permanent value standards are being established. Any distortion, whether exaggerated or diminished, can result in great unhappiness or even tragedy in later years. American elementary schools are filled with children who boast of a land where "anybody can be anything he wants to be", and American mental hospitals are filled with adults whose confinement was necessitated by an inability to meet and accept reality. Much that is currently being written speaks of the urgency for identifying and utilizing gifted children. There is no reason to argue with such advice, but is there not equal urgency

for the effective utilization of other children as well? Every child has the right to grow into a self-respecting adult who is proud of any contribution he is able to make; only those who waste their potential, large or small, need be ashamed.

If students are expected to approximate their potential, then, certainly, they have need "to see ourselves as others see us." They need two kinds of information about themselves. First of all, they need to know what their potential is and secondly, they need to know how closely they are now approaching it. Each Junior High School student at the Laboratory School is made aware of this information. Intelligence test results make it possible for the faculty members to help the student see his ability within a general category; he is not told that he has an I.Q. of 100 (for completely obvious reasons) but he is told that he is equipped to handle the standard tasks expected of a pupil at his grade level. He is counselled in terms of the types of courses he should take during his high school years and the types of occupational fields in which he could enjoy the greatest degree of success. He is told specifically how he has scored on previous standardized achievement tests and he is responsible for helping to evaluate his achievement in light of his ability to achieve. Daily classroom efforts are also studied in appraising the student's effectiveness.

For purposes of pupil accounting, Junior High School students are listed as seventh or eighth graders; for purposes of basic instructional grouping, grade level designations are forgotten. Before school opens for the year, the achievement records of the incoming students are studied and temporary groups are determined on the basis of those records. However, the grouping is never considered fixed and a student may move from group to group as his needs indicate. There are various terms which might be applied to the type of grouping that is used; it might be thought of as achievement grouping, grouping by needs, production grouping, or skill mastery grouping (although skill utilization is more descriptive than skill mastery.) Whichever title is selected, certainly there are definite titles which must be avoided. It is not ability grouping; it is not intelligence grouping; and it is not chronological grouping. The I.Q.'s in one group presently range over fifty points and the chronological ages in another group range over four years.

Basic instruction fills the morning schedule and a dual core approach is employed during this time. Each student spends one half of the morning with one teacher in a Mathematic-Science core and the other half of the morning in a Language Arts-Social Studies core. Four groups, or levels, operate in the core program and two teams of two teachers each work in this arrange-

ment. More specifically, levels one and two are assigned to one team of teachers; levels three and four are assigned to the other team; each student divides his morning between the two teachers. All four core teachers confer regularly and frequently to adjust pupil placement and to discuss group projects. The afternoon program is organized differently and its organization is discussed later.

Level one is composed of the students who are experiencing the greatest difficulty with basic skills of communication and of mathematics. One of the outstanding features of this type of grouping is that emphasis during the core hours may be determined by group needs. Therefore, in level one in particular, and quite largely in level two more stress is placed on the language arts and mathematics skills than on the social studies and science skills. It is felt that so long as pupils are encountering serious problems in these two areas, it is mandatory that they receive every possible help. Among the special equipment used by these pupils are reading accelerators and the Science Research Associates reading laboratory.

A second major concern in levels one and two is helping pupils analyze the reasons for their inadequacies in basic skills. The two most persistent causes seem to a loss of faith in the ability to achieve and, second, a lack of concern over the importance of doing well. Thus, in the two lower levels, a great amount of individual conferencing must be directed toward uprooting undesirable attitudes and replacing them with those necessary to improved scholarship. This, again, is designed to assist students in looking at themselves.

Level three pupils are strong students who function at, or a bit above, their grade placement. They have well established written and oral communication skills, ready command of fundamental mathematical processes, and have the interest, background, and time to direct more attention to social studies and science learnings along with language arts and mathematics.

Level four consists of students whose academic achievement scores and daily performance are more than a full year in advance of grade placement. In this level are students whose study skills are well developed; these students habitually practice excellence in workmanship and require a minimum of urging to maintain high standards.

Because there is a spiral sequence to the skills practiced from level to level and because there is intensification and expansion of concepts as the pupil works his way through to level four, it is possible for the entire program to be accomplished in one, two or three years. This type of arrangement provides opportunity for accelerated students to master the skills necessary for

entering ninth grade in a one-year period without "skipping"; it also provides opportunity for the less able student to spend a three-year period in acquiring new skills and re-enforcing others, before entering ninth grade, without "repeating."

The afternoons are spent in a variety of areas, many of which are rather unusual in a Junior High School curriculum. Seventh graders, by the end of the school year will have participated in French, general music (band and special chorus are also available to those with the required aptitudes), metal and woodworking, homemaking, art, and physical education. The eighth grade program this year included typing in place of French. The afternoon program places the student in the role of a "sampler" who is learning to select later activities for which he is suited and from which he can profit. Thus, both the morning and the afternoon offerings are organized to stimulate self evaluation.

Many questions have been asked about student re-

action to the total program. Three unsolicited student responses are typical. One student said, "I don't go to school for social reasons; if my friends are in another group, I can see them outside of class." A second student asked to be moved from level three to level two with this remark, "I'm not strong enough yet for this group; I need more help than the students in here." And, are the level one pupils discouraged because they are in that level? Evidently not, since students are frequently overheard expressing surprise that they are beginning to enjoy reading now that "we've found out we can."

There seems to be great promise that, as this curricular organization helps Mr. Burns' giftie to let pupils take a candid look at themselves, it will also fulfill the prediction of the poem's next two lines:

"It wad frae monie a blunder free us,
An' foolish notion."

Grouping Junior High Math And Science Students

William Larkin

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Grouping in the Classroom

AS WAS STATED in a previous article, grouping between grades seven and eight in the Laboratory School is practiced in the basic skill areas. Trying to meet the individual needs of each pupil is one common purpose in the grouping of the junior high students; thus an attempt to follow through with this procedure is accomplished by grouping levels one and two students in math and science within the classroom. The same criteria used in grouping the entire junior high is used in the classroom grouping at the beginning of the school year.

During the first two weeks of school a careful study of each student's work is evaluated, and the students (once again) are assigned to one of three groups. An important factor that should be emphasized at this time is the fact that these groups are flexible, and the proficiency of each student's work determines in which group he is identified. This plan is re-examined frequently and adjustments are made when pupils new to the school, are assigned subjectively, with their work

in math and science for the first weeks being the determining factors.

The second step in this system is the temporary selection of a chairman for each of the three groups. Ability to get along with pupils, a high degree of aptitude in math and science, and incentive to aid his group to function in an orderly fashion are the criteria the instructor uses in appointing these chairmen. A meeting with the chairmen is held as soon as possible and with the teacher, the organization of some desirable duties for aiding each individual achieve math and science skills to a greater degree.

These responsibilities include:

- A. Supply the student within his group the work assignment to be pursued on that particular day.
- B. Help an individual when he encounters a problem within the scope of the leaders understanding, and request help from the teacher as necessary.
- C. Aid the teacher in correcting each area of work completed by a student immediately after he finishes it.

D. Request the help of the instructor if any discipline problem arises.

At this point, the three groups are ready to function at three different levels of math and science experiences.

Classroom Procedure

The core of the classroom procedure in this type of grouping consists of constant evaluation of the work through use of a card file which includes answers to all work assignments to be completed in the classroom. This file is made available to the chairman of each group at the beginning of each period. The work assignment is given to the groups and after each portion of the work is completed, the chairman in the group aids the teacher in identifying errors for each student to correct, with help if needed. Hence, a pupil does not pursue a new assignment until the first one is corrected, and only after he corrects any mistakes that might have occurred. This procedure allows the instructor to provide help immediately to any pupil having difficulty with a particular area of math. The science grouping functions in the same manner, with the grouping dependent of a student's ability in the field of science. The most important aspect of this system is the individual assistance each student receives throughout the entire work period. Opportunity is provided for an individual or groups to use the chalkboards as the need arises.

Each group functions at a different rate of speed with the instructor spending approximately the same amount of time with each group. Some students need more individual assistance than others, thus, the instructor can vary the time for each pupil as is needed. Individual assistance, immediate correction of work, and student leadership are the three main ingredients of this type of classroom procedure.

Visual Aid Centers

These math and science classes consist of two hour blocks of time offering an opportunity for a variety of experiences in both math and science. These students are adolescents and sometimes are restless and find it difficult to concentrate in any one area in excess of thirty minutes. With this in mind visual aids in the classroom provide an excellent opportunity for correlating areas of math and science. At the present time, in this particular classroom an array of charts and graphs are displayed with a set of questions under each exhibit. Each student is required to study these aids and answer the questions within a given time limit. Therefore, after each pupil finishes an experiment or math unit, he is free to visit the visual aid center and continue his work in the particular area that is shown on the bulletin board. Using the visual aids in this fashion provides each student with the following experiences:

- A. Provides a change in activity while offering a desirable learning situation.
- B. Gives the more capable student an opportunity to forge ahead in math and science skills at his own rate.
- C. Furnishes a sample of the type of work expected from the student.

Another type of visual aid important to a student at this age level is a weekly or bi-weekly progress report. It consists of a bulletin board display with the name of each pupil listed in a vertical manner. The chart then is divided into weeks throughout the school year with a space for each student for each week. Each week (or every other week) the student with the instructor colors the block for himself to the extent that he is considered to have improved. A list of the evaluation criteria should also be placed on the board and after each marking period on the board, a personal conference with each student should be held. Thus each child is provided an opportunity to evaluate his own progress and to discuss it with his teacher at regular intervals. Kind and encouraging realism is stressed.

This type of visual aid supplies the student with an opportunity to see his progress throughout the school year. (It also provides a small amount of competitive spirit among students which should provide incentive to do better work.)

These two types of visual aids are important to each student in providing him with supplementary work in math and science while also providing motive to improve his work each week.

Merging Math and the Science Curriculum for Slow Learners

With the core curriculum being used in the junior high, a problem arises in how to combine the math and science skills with slow learners. A portion of this problem is already dissolved with the grouping plan in effect and with the use of the visual aid centers. The first nine weeks of school are spent reviewing whole numbers, decimals and fractions. (In some cases individuals may work in these areas the entire year.) It is necessary during these first weeks to assist most of the pupils in mastering these basic math skills. Approximately three hours each week are used for science reports in the interest area of each child, giving him an opportunity to explore various areas of science.

The next nine weeks are used in studying percentage, common measures, graphs and weight measurement, weather and magnets. Each of these areas are studied as a unit and whenever possible, a combination of two or more areas. It is difficult for the slow learner to see relationships and how they are used, hence, the instructor should emphasize as often as possible the

correlation of all areas by discussion, through use of films and speakers from the community.

The last eighteen weeks of school are used in banking, geometric forms, heating and cooling materials, and the scientific approach to problems. Each student is encouraged to select a problem or a project in the science or math area and make a research study of it. If he selects a project, he may construct it in the junior high science workshop as an individual or as a member of a group. He is evaluated from both the scientific and mathematical viewpoint. If a project has significant quality, the student may enter it in competition with students in the school and with other schools in a

science fair. The project plan provides an excellent opportunity for each pupil to combine his math and science experiences in something tangible and meaningful.

This has been a brief summary of what takes place in Levels one and two in math and science at the Laboratory School. The basic philosophy of this plan is that teachers take a child where he is and provide him with assistance to develop understandings and skills in the fields of math and science and to take a long step toward the ultimate realization of his potential as a competent citizen in this challenging world.

Expansion of Mathematics and Science in the Junior High School

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THE MATHEMATICS and science program for Junior High students in the Laboratory School is designed as a core curriculum. The classes are scheduled such that a block of time each day is devoted to teaching mathematics and science. On some days these subjects are taught separately. Other days when there are concomitant concepts to be mastered, the two subjects are integrated. Some of the concepts that are taught in this manner are the development of a systematic approach to the solution of problems; the development and clarification of the concepts relative to volume; the development of the fundamental concepts of fractions, ratios, and percents which occur in relation to materials, lengths, weights, temperatures, etc.; and the development of the skills necessary for reading instruments and tools of measurement and finally the preparation of graphs to give a visual picture of the changes. Artificial or fictitious situations are not concocted in order that the mathematics and science can be taught simultaneously, but genuine relationships are recognized and the two are taught together. Many significant concepts are obtained by the students as a result of teaching the two subjects in this manner. Perhaps the most important concept acquired is that mathematics and science are very closely related fields and the skills of each must be learned if competence is to be realized in either.

The needs, interests and achievement levels of Junior High students in the Laboratory School, as indeed are those in any school, are quite diversified and variable. For some of these students the Junior High can be almost the termination of their formal education. An attempt is made to meet these needs and interests and thus encourage students to remain in school by placing them in classes not as seventh and eighth graders per se but by placing them in an ungraded situation such that their academic needs, achievement levels, and ages are similar. The predominant criterion for placement of students, however, is their achievement level as measured by standardized tests in major academic areas.

The curriculum for each class is adjusted to coincide with the general achievement level of that class. In this way, the students of each class are given the opportunity to begin with concepts and skills with which they are familiar and are permitted to progress at a speed paralleling their abilities and drives. All students are thus given a better opportunity to succeed and some to excel. If some students find that they are able to progress at a more rapid pace than the class in which they have been placed, each student is afforded the opportunity to move to the next advanced class.

For the top level class the curriculum is intensified

and expanded beyond that of the regular text material. In science these students study and perform research in their special areas of interest. Some of the areas in which special projects have developed are in weather prediction; illustration, engineering, and construction of a model space colony; research into the history, design, and performance of simple machines; and, the study of the physical features of the earthworm and frog and the relationship these features have with the environment of each and also the dissection of each to explore the functional systems. To facilitate explorations in these special interests, the Laboratory School has purchased a recording barometer, a sling psychrometer, an air-speed and direction indicator, dissecting equipment, tripod magnifiers, glass slides and covers, and several carpenter tools and equipment. In general these students are encouraged to experiment with ideas of their own choice that are feasible and within their capabilities.

The mathematics for these students is the UICSM high school mathematics course which was developed by the University of Illinois. This program from the University of Illinois was designed to replace the conventional Algebra and to present modern mathematical concepts and skills to college-capable students at the Junior High Level. Through this class, the students are given the opportunity to secure a greater insight and understanding into the field of mathematics.

Perhaps the greatest change that students notice between this class and the mathematics classes which they have previously taken is that the material is being presented in a different manner. Students are encouraged and led to discover the solutions to problems and short cuts for themselves. Although this is time consum-

ing at first, a better understanding of mathematics tends to develop.

The curriculum for the next lower achievement level class provides for a somewhat less intensified study of mathematics and science. In science these students study at a less rapid pace. The fundamental concepts are developed from the reading material in the text, supplementary reading material, charts and bulletin board displays, and supplementary films. This makes class time available to be used in performing experiments which will verify as well as clarify the principles and concepts presented in their reading. The students are also asked to develop the necessary skills and vocabulary for discussing and presenting their experiments.

The mathematics program for these students is similar to that which is offered in a conventional eighth grade class. The principle difference is that when the concepts are related to those of science, an effort is made to emphasize the contiguity of the two subjects and the significance for learning the skills of each.

Perhaps one of the more important characteristics of this curriculum for both class levels is that students are asked to learn about current developments in the field of science and mathematics. A portion of the class time for one day each week is devoted to reports from students about current events. The sources of these facts and experiments are radio, television, local newspapers, and a weekly science paper¹ provided by the school. This gives students an opportunity to keep abreast and discuss the changes which are taking place in the rapidly changing field of mathematics and science.

¹**Current Science**, American Education Publication, Columbus, Ohio

Music at the Junior High School Level

Martha Pearman

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IN THE PRESENT swift flow of experience through space and time, we need to pause a moment to bring into sharp focus the picture of the great, human art—music. Where is the place of music in our culture, and what is the role of music for the jet-propelled, insecure, interesting adolescent? Surely the child who is stormy and mild, talkative and quiet, adoring and disdainful

in the space of twenty-five minutes will find among the myriad abstractions of music a meaning and feeling for himself. Surely he will find the "joy of music" and the "joy of living" are closely allied.

This strange medium of musical sound, which sometimes strikes deeply to the core of our most personal

thoughts, may come both to the individual and to the group with strong emotional impact. Without explanation, musical sound affords a primitive experience for everyone. With explanation and teaching, musical sound reaches a vast dimension in depth and fullness.

Music is surrounded with a physical atmosphere of cheerfulness in the general music room of the Laboratory School. Here are pink armchairs, blonde bookcases and piano, and a combination of three record players in a blonde-finished cabinet. These record players are a part of the nine listening posts clustered in trios around multi-sided tables where students may listen to music individually, wearing earphones. The newest sets of texts and reference books stand ready for large-group, small-group, or individual work. Four or five autoharps, a couple of Orff xylophones (imported from West Germany), twenty-five soprano-descant recorders (imported from London), rhythm instruments, and a pull-down movie screen are all ready for use.

The newest, most piquant piece of equipment is the harpsichord which was just imported from Sperhake of Germany this year. It has already proved to be an intense motivating force with promise of a great future.

In an atmosphere of relaxed, unhurried learning or in one of bustling activity, we find out what children like best in musical learnings. Here, the musically-gifted child is discovered and channelled to specific learnings of vocal and instrumental work or to recorder groups which will now include the harpsichord.



Musically gifted participate in Recorder-Harpsichord activity

In this room, we locate the students who are happier being consumers of music—the vast group of listeners. The varied means for making them more intelligent listeners is used. Musical scores go along with recordings, musical themes written on the board, recordings of all periods and styles of music are part of this facet of music education.

There are other children who wish to participate freely and casually in music. They learn to use an instrument "socially"—play chords on the autoharp,

then on the piano, improvise on xylophones for the melody and on interesting instruments like finger cymbals, maracas, bongo drums, etc. for the rhythm.



Students who are consumers of music at their listening posts.

The academically gifted, to whom performance does not always appeal, are attracted by bibliographies of interesting books about music and musicians. Research and individual creativeness culminate in exciting "term papers". Later in their lives they will be expert musical hobbyists along with their chosen professions. At the same time, they will undoubtedly be the future enthusiastic supporters of their local symphonies and opera companies.

As an example of one type of activity which moves from large-group to small-group interest areas is the use of a film. One group studies the recordings of the composer or performer featured. Another group decides to pursue added research about the filmed composer and includes his era, background, and country in language arts and social studies work. Another group decides to do a skit about the music and times.



Student skit depicting music of Eighteenth Century

To provide a performance outlet, the students use the skit for a convocation program. The medium of television lets the public know about school activities. The skit is also given as a program for the parent organization of the school and for a civic club. This is an example of outgrowths of learning—not learning for

"shows". We have also used actual classroom situations and work transferred to a stage for convocation programs. These performances have actually been branded as "neat" and "sharp" by the student body.



Musical Skit performed by Junior High School students

From music heard in class, students may choose to go to concerts to hear it played "live" in our own city or in neighboring cities. Interest is the key to being selected as the recipient of free tickets to out-of-town concerts in Bloomington or in Indianapolis.

These are basic techniques—(1) we emphasize the importance of the general music class by selecting special choral groups and choir members on the basis of their work in this class rather than by audition; (2) the abilities of the class are always considered in planning

—no exact, "work-book" outline is used; (3) classes have not over thirty in the group; (4) clubs and ensembles evolve from the general music class and are extended interest groups, meeting after school; (5) committee work is important—autoharp group, recorder group, research group; (6) listening posts are used in the classroom to provide opportunity for repeated hearings of works and "browsing"; and (7) keyboard experience is a basic part of the general music class.

Perhaps we have accomplished some of these desired outcomes for the student:

1. Participation in some form of music for personal pleasure.
2. Exploration and understanding of music as a cultural force in world civilization.
3. Development of musical discrimination and a "feeling" for music.
4. Channelling of outstanding talent.
5. Study of the "mechanics" of music.
6. Learning and research about music.

We are not alike in personality, taste, or appearance. In music we can truly be individual and follow our tastes. There is music all around us, played and sung better, recorded better, and performed more artistically than at any other time in the history of the world. All of it can be enjoyed by each of us in his own way. Music cannot be beautiful but unattainable. It must be a part of my students' living and of mine.

GENERAL MUSIC

1 2 3 4

Responds enthusiastically to music	—	—	—	—
Is aware of many kinds of music	—	—	—	—
Evaluates music in singing and listening	—	—	—	—
Sings with pleasing tone	—	—	—	—
Sings in parts	—	—	—	—
Reads from music score	—	—	—	—
Participates in several music activities:	—	—	—	—
Recorder	—	—	—	—
Piano	—	—	—	—
Autoharp	—	—	—	—
Other:	—	—	—	—

KEY:
 1—Outstanding
 2—Excellent
 3—Good
 4—Fair
 5—Unsatisfactory

1 2 3 4

Participates in other enrichment experiences:

Clubs _____
 Choral Groups _____
 Instrumental ensembles _____

Other:

First Semester Grade _____ Second Semester Grade _____

TEACHER COMMENTS:

1st Period _____

2nd Period _____

3rd Period _____

4th Period _____

Homemaking Education in the Practical Arts Program

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THE JUNIOR HIGH student is in the midst of a complex and explosive transition period. He is experiencing rapid changes in his body and is concerned about his size, his looks, his awkwardness. He wants very much to be independent and self-reliant. But as he tries to use his "new body," he frequently feels discouraged and insecure, and he wants to lean upon the adults around him.

The homemaking program in the junior high school offers a unique opportunity to serve the needs of this exciting age. As a boy or girl learns to supply his own physical needs, to prepare his own food and care for his clothing and his person, he gains new confidence in himself and a new sense of independence and maturity. At the same time, the informality of the laboratory classroom offers him the companionship and friendship of his teachers to whom he can turn for counsel if he needs them.

Although our basic objectives are the same for all junior high young people, plans must differ for various mental abilities. There must be a leisurely pace for the slow child, and a stepped up rate for the more able student.

For the slow child: The slow child who is unable to read must be taught by oral instruction, illustration, and demonstration, combined with some participation. The old-fashioned method of drill is effective in a few instances. To create an interest in good food we begin our six week study by talking about why we all like to be well and healthy. We list things we can do to be well. We look at pictures of healthy children and talk about them. Then we begin to evaluate individual eating patterns. The boys and girls enjoy discussing what they have eaten for breakfast each day. By the end of four days the teacher usually observes considerable competition in the drinking of milk.

Every home economist knows that the teen-age diet is a problem. Dr. George H. Berryman, M.D., in describing findings from recent academic and government surveys¹, tells us that as children grow older, diets get

poorer. The percent of youngsters with good eating habits decreases sharply. Often children want to act grown up, and they imitate the poor food habits of adults.

An inadequate breakfast, or no breakfast at all is frequently a part of the teen-age diet problem. In trying to discover why boys and girls do not eat breakfast we have learned that the time element is an important factor. To show the slow group how easily they can prepare a good breakfast, the teacher demonstrates four or five breakfasts that can be prepared quickly with such foods as instant cocoa and concentrated fruit juices. During demonstrations the boys and girls talk about why they should have fruit, why they should use milk instead of water in their instant cocoa, and why they will have better teeth if they drink more milk.

In our school many boys and girls bring sack lunches. To make these lunches more appetizing the boys and girls need to know how to make different kinds of sandwiches, and they learn proper methods of packing sack lunch food. Fun and activity enters here when the students draw for the various sacks of lunch.

In this day of television and working mothers, school children eat many snacks. These snacks have become an important part of the daily food intake. The teacher is concerned that snacks be wholesome and not the habitual potato chips and coke or candy. Again the slow group of boys and girls must see what these wholesome snacks are, and learn how to prepare them. Recently, one student remarked, "That banana milkshake is really good. I'm going to have one when I get home from school instead of a coke."

As our last learning experience in this six week study, the group prepares refreshments for a little entertaining project.

During the next six week period these boys and girls learn how to keep themselves clean and attractive, how to dress, and how to care for their clothing. They learn how to wash hands and face and ears, how to take a good bath, how the care for nails and hair and teeth. They learn how to iron a shirt and how to press trousers. Together, the teacher and class explore the

¹George H. Berryman, M.D. "The Nutritional Status of the Teen Ager," *What's New in Home Economics*, 1960.

question, "How do I make friends and keep them? I want my classmates to like me. What must I do to be attractive?" They see the relevance of cleanliness and good grooming to this important personal concern.

For more able children: The more able seventh grade boys and girls work in the same subject matter areas, but their study has greater depth and perspective. For example, their study of personal attractiveness includes general personality development and how to get along with parents, sisters, brothers, and teachers. These boys and girls are more able to work in groups. They can participate in panel discussions. They can learn by study and reading as well as by hearing and doing.

The first lesson in food preparation is the very simple one of preparing hot cocoa. This reviews their learning of the laboratory equipment and measurement. Then the group moves immediately into simple breakfast preparation, such as: apple sauce, scrambled eggs, toast, and hot cocoa. These busy little bees are proud of their accomplishments, and boys and girls work well together in the seventh grade.

The eighth grade program: At the eighth grade level the homemaking concerns of boys and girls tend to diverge. Experimentation has shown better results at this age when boys and girls work in separate groups.

Eighth grade boys love to eat and love to cook. After one review lesson on measurements and the use of equipment, they go immediately into food preparation. For each lesson they work out a step by step plan, and each project has its group of housekeepers who are responsible for some extra housekeeping duties. As in the seventh grade, the more able children study simple meal preparation. They also learn something about buying groceries and planning meals.

Junior high young people like to work in groups, but they also like to work alone. Sometimes they have individual assignments that give them a sense of personal accomplishment and self-reliance. At other times they work in family groups of four. Within the family group there must be sharing and complete cooperation.

While the eighth grade boys are learning to cook, the girls are learning to sew, making skirts, blouses and aprons. Good grooming lessons are also a part of this unit.

At the end of their six weeks of food preparation, the boys study care of clothing, mending, cleaning, and pressing. They learn how to buy clothing, and how to select clothes to fit the occasion and the boy. They learn what things are essential to a good appearance. They discuss personal relationships and learn how to improve personality.

The girls are now ready for a six week study in food preparation. Their study develops skill in buying groceries, in organizing for meal preparation, and in general kitchen procedures. There are also some lessons that offer personal help to this age girl as she grows into maturity.

Teaching junior high boys and girls is a rewarding experience. These early teenagers are growing in mental ability. They are becoming increasingly able to think, reason, deal with abstraction, judge and generalize. Their intellectual curiosity and inquiring minds lead them to jump from interest to interest with amazing speed. Their enthusiasm is a challenge to the teacher who must continually evaluate her work. She must experiment, adapt, and make changes to meet the needs of each growing, changing child.

Industrial Arts in a Creative Junior High Program

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and

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EVER SINCE the inception of the junior high school into the American educational system, industrial arts education has played an increasingly complex role. Conflicting philosophies have varied the nature of the program from exploratory, to unified arts, to problem solving, or a combination of all three. All methods of approach have experienced some success, depending

upon the school, the teacher, the type of student involved, and the industrial arts facility available.

Present day thinking in education has indicated that there is a need for further development and improvement in industrial arts offerings at the junior high school level. Most modern-thinking school administra-

tors and teachers have been quick to seize upon and demonstrate the value of industrial arts as a means of creating problem solving shop activities which present a felt need to the individual student, and which, therefore, motivate learning of almost every type. This is the type of program under experimentation at the Laboratory School of Indiana State Teachers College.

Seventh and eighth grade pupils are inherently curious. They have a voracious interest in everything new and mysterious. They are ready with an abundance of enthusiasm and energy to delve into new areas of experience and understanding. The emphasis in an industrial arts program, therefore, should be to provide opportunities for the direction of these energies into the intricacies of a technical environment, and to encourage the development of worthwhile attitudes, habits, interests, and understandings necessary to individual and world living.

Work on the seventh and eighth grade levels should fit the mental and physical abilities of each pupil, and it should provide for breadth as well as some depth in a given activity. As many types of tools, materials, processes, and products should be explored as allotted time and student ability will permit.

The industrial arts program at the junior high school of the Laboratory School of Indiana State Teachers College is a "practical arts" type of program in connection with home economics and fine arts.

Both boys and girls in the seventh and eighth grades spend a total of twelve weeks in each of the three areas. The twelve week period in industrial arts includes study and experiences in metals, woods, crafts, drawing and planning, as well as special activities related to other classes or special interests of the student.

The units are based upon a creative, problem solving approach. This is accomplished by allowing the child to experiment and solve problems relative to constructing projects after thorough orientation in the use and function of basic hand tools.

Since the pupils in the program are homogeniously grouped, the degree to which freedom in problem solving can be experienced has to be regulated. It can vary from completely original design, planning, and construction of a project for the talented child, to restricted alteration of basic projects for the average or less talented student. In this way it is also possible to teach basic design of projects as well as to allow freedom for individual expression in the solving of problems in a technical environment.

The student's first experience in an industrial arts class is an introductory course in freehand sketching. Through the use of plain paper and pencil, he learns

to sketch and to read simple shop drawings. When drawing large, full-sized patterns, the students sometimes use the drawing board and mechanical drawing instruments. Each project the student constructs in the shop is sketched or drawn to a suitable scale, complete with dimensions, before actual work is started in the shop. Creative design and construction ideas are encouraged, and opportunities for independent study, problem solving, and discovery are practically unlimited.

Before actual construction activities begin, a planning sheet is completed by each student. This sheet includes the following information:

1. Bill of materials listing all items used in the project.
2. Cost of these materials.
3. Method of procedure to be followed in completing the project.
4. Tools, equipment, and supplies needed.

The planning sheet is completed by each student for each project regardless of the area of study.

General metalworking experiences in the seventh grade fall into these areas of study:

1. Art metal (forming, tooling, and stippling)
2. Ornamental iron or band iron work
3. Bench metal work.

Every student selects one project from each of these three areas and completes it primarily through the use of hand tools. Simple skills are developed thereby, as well as correct work habits and an understanding of the materials being used and studied. Related information concerning the processing of raw materials and some of the major manufacturing processes are also discussed.

The course strives for the same general objectives for the eighth grade in the areas of sheet metal work and foundry practices. Eighth grade industrial arts experiences consist of:

1. Mechanical drawing
 - A. Sheet metal patterns
 - B. Two or three view drawings
2. Sheet metal
 - A. Using the developed pattern in completing at least one project from galvanized steel or tin plate.
3. Foundry
 - A. Patternmaking
 - B. Bench molding
 - C. Pouring metals
 - D. Cleaning castings

Full-sized patterns are drawn in sheet metal work and the project is developed in the shop from this pattern. While foundry work consists principally of preparing a mold and pouring and cleaning the

aluminum castings, students are encouraged to make their own patterns in the woodshop and develop the casting from these patterns. Patterns brought in from home are also used in foundry practice.

Approximately one fourth of class time is spent in the classroom studying technical related information as well as information concerned directly with class activities and textbook assignments.

More specifically, the seventh grade woodworking experiences are divided into these areas of study:

1. Common woods,
2. Measurement and layout,
3. Cutting (sawing, drilling, planing, sanding)
4. Assembling (glue, nails, screws)
5. Finishing (lacquer, shellac, varnish).

Each seventh grade student is given the opportunity to select a woods project from a list predetermined by the instructor, to design his own project, or to alter a design of his own choosing. Since this is the beginning course in woodworking, basic hand skills are taught which will be useful to everyone regardless of his aim in life.

The eighth grade woodworking experience is similar in many ways to the seventh grade plan except for complexity and more advanced use of the hand tools. A selected list of more difficult projects is also presented. A bit more individual freedom with regard to project creation or selection, tool use, and laboratory utilization is allowed the eighth grade student. In addition to the foregoing list of woodworking experiences for the seventh grade student, the following are added for the eighth grade.

6. Care of hand tools (sharpening, repairs)
7. Orientation of power tools (drill press, jig saw).

Through careful planning of experiences and a challenging program for all students in junior high school, it is hoped that many more of these students may be attracted by elective offerings at the senior high school level. A further result of the industrial arts experience should be to enable the students to better understand the tremendous influences of industry upon our society. With a better understanding of the technical environment in which we live, they will be better equipped to solve everyday problems as they arise, regardless of their magnitude.

Physical Education at the Junior High School Level in the Laboratory School

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THE JUNIOR high school age level finds students undergoing marked changes, physically, socially, psychologically. A well-balanced and educationally-sound physical education program must be developed to provide challenging learning experiences for all children according to recognized principles of growth and development.

The physical education program in the Laboratory School is planned to aid pupils to attain optimum growth in all areas. The goals of our physical education program are to make definite contributions toward the development of:

1. *Physical fitness.* By physical fitness, we mean sufficient ability to do one's daily task without being overfatigued. A child who is physically fit may expect to enjoy good health, to attain proficiency in fundamental skills, and to be socially and emotionally ad-

justed. All of these result from well-planned, vigorous activities in a physical education program.

2. *Skills in a variety of activities.* Major emphasis at the junior high level is not on a mastery of basic sports techniques, but rather on basic skills in a variety of activities. Students are eager to learn at this level, and we feel that skills carefully taught may aid the students to find the specific play interest which they will desire to pursue later.

3. *Desirable social qualities.* We endeavor to train students, through assignment of specific duties, to assume responsibility for self-direction. The nature of our program provides many such opportunities which are distributed among students to give them a chance to understand the meaning of authority and responsibility in regard to one's self as well as others. The gymnasium is one of the best laboratories in school for training stu-

dents to develop proper attitudes, appreciations, sportsmanship, leadership and fellowship skills. All of these elements are essential in our democratic society and are stressed in the Laboratory School program.

4. *Safety habits and attitudes.* We believe that motor skills taught to students in physical education contribute to safety in work as well as play. Students in our classes are taught to think in terms of safety not only for themselves but for the members of the group. Teaching safety is not simply a matter of issuing rules for students to follow, but involves incorporating safety procedures in learning situations as the need arises.

A continuous effort is made to adjust the program to the above goals with the following time chart of activities.

APPROXIMATE PERCENTAGE OF TIME ALLOTTED

	Girls	Boys
	%	%
A. Administrative	5	7
B. Individual and team sports	50	50
C. Self-testing	20	20
D. Rhythmic	10	3
E. Formalized	8	10
F. Games and relays	7	10

The evaluation and interpretation of the progress each child is making is an essential part of effective teaching. The parents and the pupil need to be aware of this growth. An intensive effort is being made in the Laboratory School to improve the traditional method of reporting pupil gains.

The following reporting device is currently being used in physical education to help parents and students understand those areas in which the child is strong and those in which he needs improvement.

PHYSICAL EDUCATION

	1st	2nd	3rd	4th
1. Attitude toward activities	—	—	—	—
2. Sportsmanship	—	—	—	—
3. Desirable leadership traits	—	—	—	—
4. Appropriate dress for class	—	—	—	—
5. Habits of personal cleanliness	—	—	—	—
6. Participation in activities	—	—	—	—
7. Performance in skills	—	—	—	—
8. Understanding of basic rules and strategy of individual and team sports	—	—	—	—
9. Results of physical fitness test scores	—	—	—	—
10. Results of skill test scores	—	—	—	—
11. Number of times absent	—	—	—	—
First Semester Grade	—	—	—	—
Second Semester Grade	—	—	—	—

Key to Ratings:

- 1—Outstanding
- 2—Excellent
- 3—Good
- 4—Fair
- 5—Unsatisfactory

In addition to the rating list, space is provided for comments by the teacher and the parent. Parents are also requested to indicate by a check mark if they desire a conference with the teacher. These reports are sent home at the end of each nine weeks' period.

We believe that this revision in our reporting method will give both students and parents a better picture of the student's progress in physical education.

By studying and revising our present method, we hope to more nearly attain the goal of complete understanding and cooperation between student, parent, and teacher.

A Concept of Our Junior High School Art Laboratory

John Laska

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IF THERE ARE characteristic differences which distinguish the art education experiences of the Junior High School pupils from those of other groups, I would be inclined to observe that they are differences of diverse processes, recognition of progression and philosophic preparation.

Our teaching behavior for the Junior High pupils evolves from a series of basic concepts.

In a group, children appear to look and to act alike. Individually, they look different and act differently.

Art fosters uniqueness in the interpretative, creative powers of individuals.

Art is an attitude.

Art is a process.

Art is experience.

Each of these statements singularly may appear trite and boringly repetitive.

The fact is, however, that these concepts are dynamic when translated into the art behavior of a Junior High School art curriculum. Each implies a structural dynamic to the design of art experiences that needs to be recognized by educators concerned with the problems of creative growth.

If art fosters uniqueness, it's observable measure will, in effect, be evidenced by work which *IS* different, IN IDEA, CHARACTER, SKILL and in EXPERIENCE.

This would charge the art laboratory with distinguishable behavioral differences in the nature of the experiences, materials, results, mode made of work, and level of maturity.

The general atmosphere of the classroom, because of these variations might appear to be confused and even noisy.

The enthusiasm of youth must be present. The suggestion of potential will be there. The laboratory should hold the promise of a place where new events, new problems, new concepts and differences can co-exist, be caused to happen and be encouraged to evolve.

This is hardly comforting to the teacher, parent or administrator who seeks the overt evidence of ORDER, GOOD TECHNIQUE, ACCURACY or REPRESENTATION and DISCIPLINE as behaviors in our art rooms.

The art technician recognizes and understands that there is no art in the absence of order, no art without technique and there can be no art if there is no discipline!

*An understanding of art education is necessary in the preparation of all who teach so that one may learn to distinguish "noise" from activity, "good technique" from individual expression, "accuracy" from personal observation and interpretation and "discipline" from the most intimate identification between man and his need to relate to his experience.

The art of children is for children. It is not for parents, teacher or administrator except as each recognizes and shares in the contribution that art makes to the child.

The creative efforts of young learners need to be

* For a more complete guide to the Junior High School fine arts program send for a copy of the **Fine Arts Program of the Junior High School**—John Laska and Dr. Fred Mills. ISTC Laboratory School—1960.

respected no matter how immature they look. Children think, feel and respond to art in their own way. They must be judged as children and their work as the efforts of children.

It is important to recognize that childrens work varies at different times and at different levels.

The art of the Junior High School pupil will not be like and should not be like the art of the elementary child and will also differ from that of a high school or an adult artist.

If permitted to, each group will have aspects in common to the art of the mature artist. To each, art serves as a means of communicating an expression, it will possess symbolism, mood and exaggeration. Each will select and use a pictorial content in his own way. Each is sensitive to aesthetic values inherent in line, pattern, volume, color, value, texture and space.

These are philosophic educational commitments which, in turn, provide a philosophic environment in which young pupils learn.

One of the principle roles in the entire education process is to recognize that the learner is developing a philosophy from his earliest of years until he reaches maturity. These value systems are rather quickly arrived at in certain areas of school experiences such as "we take turns" and "we must share".

These are so generally wide spread one might presume that these are values which must be taught in order to get the job of teaching accomplished.

In the area of creative activity we need to be alert to the philosophic art concepts which are being transmitted to our children. Indoctrination hinders and may destroy creativity. There is a constant threat inherent in all teaching, which is in some measure, indoctrination.

If we, as educators, accept the premise that art is a uniquely individual expression, we should find behavioral support of this position. In the creative process, children do not copy the work of other children, artists or teacher. The technician is alert to this danger. Copying destroys self-confidence, builds superficial rote skills weakens initiative and atrophies imagination.

In the learning experiences of children, the danger is compounded by work books, coloring books and number paintings that predestine rote skill performance. Televised art instruction demonstrating "how to draw" procedures, adult standards reflected in comments like, "what is it supposed to be?" and stereotyped holiday activities which grow from gross misunderstandings of art education are constantly reinforcing philosophic directions in conflict to the most widely accepted of con-

temporary thoughts in art education. Among these concepts are some of the following simplified statements:

- Art is fun
- Art is for everyone
- Art has many points of view
- Art is freedom of expression
- Art is freedom to explore
- Art is truth to oneself
- Art is work well done

These are but few of what might easily be an extended list of values accepted to reflect the philosophy of an art program for young people. However simple, these positions are not easily arrived at in an art room. It makes the art teacher an important person for young learners to meet and to know. One of the important functions of the art teacher is to guide the pupil through conflicts that arise in all people searching to find themselves. The art specialist is in the best position to understand the nature of the creative process and to know the stage of creative development at which the pupil is working. The art teacher knows how the child grows creatively and brings the kinds of experiences to the learner through which his healthy enthusiasm can find expression!

Young learners need to explore and to develop their own sense of awareness of the processes and the philosophical content of art. They need to talk about their work, the work of others and to meet controversial as well as agreeable visual and theoretical experiences in

art. Young people need to become practiced and tried in the process of evaluation.

Through these kinds of learning experiences young pupils reach for and develop a philosophic position. These are experiences too frequently omitted from the developmental experiences of our young people. A teacher learns to listen to young minds, exploring concepts that adults frequently speak of as neglected experiences in their own education. Some of these sessions have provided me with my most thrilling teaching experiences. It permits a group as well as individuals to give voice to their thrills, hopes, angers and enthusiasms as well as an opportunity for the expression of sentiment at a time in which sentiment is directed inwardly or completely suppressed.

Creativity is a process. In this circumstance the young explore a wide variety of materials in order to find the one or those most suited to their own expression. The learner relates in an intimate way to his experiences, evaluating, improvising, generalizing and reorganizing these to produce new experiences. The creative process in art is a problem situation, the equation for whose resolution comes through an interaction between an artist and his material. The creative person intuitively compels order into his art experiences.

This highly personalized exploration is a regenerative process. Insofar as is possible, no two art experiences are totally alike. Creative behavior seeks diversity of resolution at a level of performance which has distinguished man and has produced his great monuments in the arts.

A Counselor at Work

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A UNIVERSAL NEED for all people is the need for new experiences and desire is sometimes expressed as "going places and doing things". Because the adolescent is so limited in opportunities to fulfill this universal need, it is necessary for parents and schools to provide real and new experiences. What better opportunity is there for parent and school co-operation to provide real new experiences than in outdoor education!

"Gee, Miss Weller, we are going to have fun at

Bradford this week!" These were the words that greeted me as I stepped on the bus to ride with the students to camp James Whitcomb Riley located near Martinsville, Indiana on the Bradford Estate. The last words that I heard as I stepped from the bus on our return were "We really had a good time and fun at Bradford. I am homesick for Camp Riley already." This remark was from a girl who wasn't sure that she had wanted to go.

Continued on page 132

Outdoor Education in Winter

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PLANNING FOR A camping experience scheduled for February 15, 1960 began early in the fall of 1959. The camp site that was chosen was Bradford Woods near Martinsville, Indiana which lends itself to winter camping since the cabins are all winterized and comfortable. Clothing lists were made with care, being sure that each article of clothing and each piece of personal gear was essential and suitable. Loose warm clothing was recommended and each child was required to own at least one heavy pair of socks for hiking. Boots were required also. Layers of light clothing were recommended instead of extremely heavy garments. Food was purchased with the view of providing simple, nourishing and adequate meals.

The instructional program was planned with great care. Pamphlets from various sources¹ were ordered and studied prior to going to camp. Among those were:

- (1) **Feathered Tree Cleaners**—March 1955
- (2) **Weeds Above the Snow**—December 1938
- (3) "Nuts"—(no date) Eleventh in the series
- (4) **Our Feathery Plant Friends—The Ferns**—June, July, 1942
- (5) **A Universal Star Chart**—(no date) Twenty-ninth in series
- (6) **4-D in Biological Education**—(no date) Seventy-eight in series
- (7) **Weed Patches and Waste Places**—(no date) Fifteenth in series
- (8) **He Who Runs May Be Read**—(no date) Thirty-seventh in series



Outdoor Education challenges a serious Art student

¹Excerpts from **Nature's Magazine**

- (9) **Pioneer Plants—Liverworts, Mosses, Club Mosses and their Allies**—(no date) Forty-third in series
- (10) **Some Common Rocks and Mineral**—October, 1939
- (11) **Marshes and Their Environs**—(no date) Fourteenth in series
- (12) **The Legumes—Our Hope for the Future**—August, September, 1959
- (13) **Evergreen Forever**—(no date) Twenty-Seventh in series
- (14) **Our Fur-Bearers**—(no date) Twelfth in series
- (15) **The Lost Weeds of Summer**—November, 1958
- (16) **Know Your Funguses**—May, 1959
- (17) **On the Level**—March, 1951
- (18) **Formulas, the Poetry of Science** (no date) Fifty-fifth in series
- (19) **More Cone-Bearers**—November, 1956
- (20) **Goldenrods and Asters**—August, September, 1956
- (21) **Common Galls of Woody Plants**—(no date) Forty-fifth in series
- (22) **Fifty Years of Nature Study**—November, 1957
- (23) **Along Came a Spider**—(no date) Twenty-second in series

These pamphlets proved very helpful to the faculty as well as to the students.

Areas of study that were explored represented every portion of a well-balanced program. There was music for anyone wanting to perform, listen or create. Much creativity goes on in such a setting and creativity is not limited to the area of music. A sense of freedom that goes with camp experience loosens the shackles of classroom decorum and the diversity of talents shine through in varying degrees.

Social Studies groups explored old home sites—old carriage roads and creek crossings. Stories were written concerning fictional and real people in the settings of hardship and deprivation as contrasted with present day comforts and conveniences.

Science groups located springs, traced seeds to the mother trees, estimated age of trees of branches and comparative size, studied soil under humus to see larvae and composition of the soil.

An almost frantic desire to learn is characteristic of the school camper. Faculty members find themselves hard-pressed to keep abreast of the questions and problems that they face constantly.



Cooking—an essential aspect of Outdoor Education

Evenings of relaxation with games, television, movies, and dancing brought the full days to a close. No apology is offered for combining modern equipment with the rugged day program. Each experience has its proper place in a full program of outdoor education.

Arts and crafts flourished in selection of beautiful stones and in the making of necklaces, in the sketching of lovely places and interesting things.

Special teachers have written their own reactions to the program and their philosophies are apparent in the papers that follow in this article.

Outdoor Education—Music

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FIRST, THE IMPACT of the development of new personalities in students is amazing. Second, new understanding cannot fail to spring up between teacher and student. Third, the wonderful feeling of security and freedom of expression in children is ever-present when there is underlying firm guidance and understanding from a director who is cognizant of the development of problems of children and is adjusted to the personalities of preadolescent children. And finally, here is the opportunity to work in an atmosphere of real freedom with children when they can be near the teacher in many different situations—a true extension of the classroom.

This very brief evaluation was given by the students:

1. What did you like best in the music program?
Ans: Overwhelmingly dancing; singing a close second.
2. What do we need more of?
Ans: Dancing and singing!
3. What did you like best in the *whole* camp?
Ans: Hikes to Gold Creek; dancing second.
4. What did you like least in the *whole* camp?
Ans: Only a very few listed anything; those who did wrote...extra duty, dishwashing, etc.
5. What songs did you like best?
From this answer we begin our list of classics to be used yearly.

They are (in Part):

All Day, All Night	Horsey Song
Shalom Chaverim	Bill Grogan's Goat
Kum Bah Ya	Kee Chee
Hu Ya	Ram Samm Sam
Lovely Evening	Tell Me Why
Finger in the Air	The Riddle
I've Got Sixpence	Jock-o-lene (game)
Happy Wanderer	

Now, what happened to individuals?

B.W.—uncoordinated, unrhymical, uninterested in classroom music, here improved 100% in all songs with action and all kinds of dancing. Tried hard!

T.B.—brilliant in school...here the camp leader...showing much more enthusiasm in musical experiences than he did in the classroom.

J.S.—a darling...worked far beyond capacity with much more than school enthusiasm. Wrote for what I liked best in camp...“Everything!!!!”

J.H.—attractive girl with perfectly placid personality in school...here showing an aggressiveness never seen before.

L.W.—led *Bill Grogan's Goat* (song) at the drop of a hat on pitch. Always sings an octave low at school!

R.B.—always cooperative. Tried playing recorder for first time here and got good tone. Will go on with it at school.

M.L.—jumping out of his skin here with enthusiasm. Growling songs with gusto!

B.W.—usually shy and not interested in showing what she knows. Here . . . demonstrated dance steps and rhythms at any time.

J.C.—problem at school. Here master of ceremonies for program. . . conscientiously wrote script.

J.C.—attractive but snippy girl. Complete change of attitude now. . . helpful, cooperative, creative.

Many girls and boys now have a happier, more alert attitude toward school. They show a spirit of cooperation that has not been present before. Living together in a casual way with friendliness the prevailing mood; living in warm, beautiful cabins and eating good food; learning in new and different ways the wonders of life and living. . . all combine to form another shining facet of education.

An Art Class in the Outdoor Education Program

AN ART PROGRAM in the outdoors helps immeasurably in attaining the goals of creativity, freedom of expression, insights and appreciation that are striven for in the regular art program.

An art program in the outdoors provides a very special opportunity for creativity and freedom of expression. This is true because of two important changes in situation and attitude that take place during a camping experience. There is a freedom from the routine restraints of home and school. Although other restraints and other rules, often more stringent, replace the home and school regulations, there is still a sense of freedom that carries over to the student's art work and results in a freedom of expression that is sometimes difficult to obtain in the classroom. The second change that takes place is in the art materials themselves. Most children have preconceived notions as to the uses and results of the use of the traditional materials of paint, paper, crayons, chalks, pencils and inks usually found in the art class at school. These preconceived notions usually dictate what is done with the materials and greatly inhibit creativity. When the art materials suddenly become weeds, pods, stones, rocks, clay twigs, reeds, vines, bark, sand, shells and other (supposedly) unlikely things the child is released from the need to conform and happily, joyously enters into the adventure of creativity. These two changes then reinforce each other and result in a true enjoyment of creative art. In most cases this increased creative ability usually stays with a child when he returns to the classroom. Having experienced the fun of creativity he is more willing to be creative with traditional materials.

Thomas Makosky

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An art program in the outdoors creates a situation where new and meaningful insights into the creative attitude and the creative process are helped to develop. After a child has succeeded in making an art object with previously unfamiliar materials and he likes it and his teacher approves of it and visitors exclaim over it, he begins to get over the psychological block that keeps him from being creative. He begins to look at things in a new way. His attitude and perception are beginning to change. He feels that many things can be done and many directions taken and that he is free to choose them. His mind begins to manipulate things. He does not stop with the obvious and hackneyed. These first awkward fumbling with the creative process are so many times ridiculous, laughable and excessive but they are there and from this seed creativity can be nurtured. Here, too, the transfer of these increased awareness back to the classroom makes creative use of traditional materials easier, happier and more successful.

An art program in the outdoors develops and intensifies an appreciation, not only of the finished art object, but also of the creative process, both aesthetic and mechanical, that enters into a work of art. This awareness and appreciation follows from the fact that more basic and rawer materials are used in the outdoors. In addition an appreciation of the beauty of natural objects accrues. The beauty of form, texture and color of previously little noticed seed pods, rocks, barks, creek bottoms, tree masses, weeds and other commonplace things takes on a new and more enjoyable appearance.

An art program in the outdoors increases a student's

ability to perceive and select. When choosing from nature the materials from which to create an art object the student brings into play and exercises judgments and decisions that are, in many cases, made for him in the classroom. Selection of a scene to paint, a tree to draw or an old building to sketch and an aesthetic reaction to them are possible to a much greater degree in an outdoor camp situation than in the confines of a school room and school schedule.

An art program in the outdoors permits a flexibility of scheduling and movement within the schedule that makes it possible to make adjustments for individual differences in concepts and work habits in order that every child can successfully enjoy the completion of his art object. These adjustments are easier in a camp situation because the camp schedule does not have to be fitted to an all school schedule. Completion is also more apt to happen because the student's free time is often, by choice, taken up with his art work.

An art program in the outdoors produces a faster and more total self improvement in the art object by the young artist. This involvement arises from the fact that

the art work is more completely his because he has selected the materials, he has more of a feeling of freedom and he is more likely to complete the object while in a state of creative excitement.

An art program in the outdoors provides an easy opportunity for and access to landscapes for painting, drawing and sketching. There are usually available scenes from the broad sweep of rolling farmlands to the gnarled roots of an old tree from which the student can make aesthetic judgments in selecting and executing a painting or drawing. While it is possible to do outdoor drawing and painting in a school situation, the ease with which it is done at camp does not rob the experience of its excitement, spontaneity, sense of discovery and desire to produce.

An art program in the outdoors does much to narrow the gap between the pedestal on which art is enthroned and the student studying art. It does this, not by pulling art down, but by lifting the student on the rivers of successful insight, attitude, sensitivity and creativity to the place where art on its pedestal is within easy reach.

Planning and Providing Outdoor Experiences in a Winter Camp

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WHEN PLANNING or developing a unit for a class or a course in school, it requires a great deal of forethought and consideration. An outdoor education program is no different. However, a program of this nature presents many more elements to be considered and thus more exact advanced planning is necessary. The students are quite enthusiastic to help plan the program and, of course, should be allowed to participate as much as in conceivably possible.

One of the projects which students helped to plan and build was the weather station. Information was secured from the library about how to set up a weather station and the students went to work building and learning how to read the instruments. A visit to the Science Department at Indiana State Teachers College was quite beneficial in this respect.

Most of the predictions at camp were quite accurate. However, one day when the prediction was "fair and cold", a few snow flurries fell and the weather predic-

tors were subjected to considerable razzing. On one occasion however, the Indianapolis Weather Bureau forecast rain while the camp prediction was "fair and cold". The weather for that day was fair and cold. In this activity a great deal of fun went hand in hand with very real learning.

Another project that the students planned was their "cook-out" meal. Since a long hike to Gold Creek to pan gold was the order of the day and cold is the characteristic of February days, it was necessary to choose dehydrated foods that could be heated. A committee was selected to sample several possible foods and to choose the menu. This activity was greatly enjoyed by the committee.

Since the food was to be heated, it was decided that some light weight stoves would be necessary. Five-quart oil cans were selected and an opening was cut in the front with a smaller opening made at the top in the back for smoke to escape. At camp some pupils found

it to be a challenging task to keep their fires burning. Some learned the hard way that it is necessary to cook even pre-cooked food until done. One-gallon cans from the camp kitchen were used for containers in which to cook the food.

The all day hike to Gold Creek was a highlight of the week and although the gold was scarce, the students felt that the trip was a success since garnets and other stones were found together with small grains of gold which were washed carefully from the black grainy soil that held it.

Some of the topics of discussion which the children found interesting enroute to Gold Creek were examples of some of the plant classifications which they had recently been studying in class. These included mosses, ferns, horsetails, fungi, etc. It was also noted that the pine trees told a story of the amount of rainfall during each year of their growth by the length of spaces between their limbs along the trunks. Another interesting feature was that the terminal buds of the dogwood were swelling in preparation for their spring show of blooms.

The camp store was another area in which advanced preparation was necessary. A system was devised in which each student paid for his purchase by writing a check. Therefore, it was necessary that each student

learn to write checks and to maintain a correct stub balance. At the end of the camping period, all checks were returned as is the process for regular banking. It was interesting to note that only two students made errors and overdraw from their accounts. Many adults might wish they could do as well!

Perhaps one of the most important aspects of the outdoor education program that required advanced preparation was planning the menu for the week, purchasing the proper amount of the various foods, and, most important, securing a competent cook to prepare the meals. Nearly all of the children agreed that the food was well prepared and quite tasty. It could very well be said that one of the reasons that our program was considered to be such a success was that deliciously prepared meals contributed to the happiness and well-being of the children in that they were physically nourished and mentally refreshed as well! As a result, even though the weather was cold and there was one mishap in which one student fell into the cold, cold creek, it was not necessary that any student be taken home.

Perhaps one of the chief gains noticed among the entire group was that there developed a spirit of good fellowship and shared responsibility which was carried over to the school situation.

A Counselor at Work—Continued from page 127

This is the first year that I had served as a counselor for girls. Besides the adult counselor, there were three eighth grade girls who served as student counselors in my cabin. I was very pleased with the way these girls assumed responsibility in helping the seventh grade girls make their beds and get their cabin in order for the daily inspection. It was just last year that one of these counselors didn't have the least idea of how to mitre the corners on her sheets. Now she was going around showing the other girls how to make their beds and saying that she had learned this at camp last year.

Monday was the birthday of one of the girls in my group who did not go to camp last year because she and her parents were afraid that she would get homesick. This year she decided to try going to camp. At dinner that evening the group had sung Happy Birthday to her. She began to cry and continued to cry after she went back to the cabin. I talked to her after her best friend thought it would be better for me to do so. I tried being sympathetic and it worked for a time. Then the girls came in to talk to her and to tell her a funny story. It was good to see how all the girls in the cabin were concerned about the way she felt. We had plan-

ned to sit around the fireplace and sing after we had our bedtime snack. One of the girls thought it would be better if we didn't sing that evening because singing might make our homesick girl more homesick. The entire group agreed to this even though they had planned a special program. On Wednesday night the homesick girl said, "I don't see why I was so homesick. Everyone has been so nice to me. Even some of the girls whom I thought didn't like me too well have been kind." On Thursday evening she suggested that we have the program we had planned for Monday.

One of the girls who was working in the kitchen each morning to help pay her expenses had to get up at five o'clock. Having this responsibility seemed to help her. At school I noticed that she didn't have much enthusiasm for school. She always seemed to be on the outside looking in. Feeling that she had a part in helping to make the week a success gave her self-confidence. By Wednesday she was volunteering to help pin up the hair of one of the girls who rather ignored her at school. She had become a member of the group because the girls admired the way she got up each morning without complaining. I noticed how quiet she tried to

be in the morning so she wouldn't distract the other girls.

A required daily activity of the students was the keeping of a diary. It was felt that each student needed to take them and think over the activities of the day and then write them down. Time had been spent prior to going to camp in the Language Arts groups discussing things that might be included in the diary. No set pattern was prescribed for the children and many of them gave just facts while others were more creative and expressed their reactions and feelings to the various activities. One girl addressed her diary as "Dear Casper". Her first entry read "This is the happiest day in my life" and she went on to explain her feelings as she was riding to Bradford. She is a very shy girl and never seems to be able to express her feelings when talking. Writing helped her to express how she really felt. The students enjoyed writing in their diaries. This was evidenced by comments heard in the cabin such as, "Have you written about the hike to Gold Creek yet? Please don't turn out the lights yet. I just have to finish this story. This is fun doing this".

From reading the diaries of the students the all day hike to Gold Creek was the highlight of the week. I

feel that there is no better way to get to really know the students than to go walking along with them and talk about what they are seeing. We were talking about the woods and one girl said, "My impression of the woods is that they are beautiful even in the winter. I imagine in the summer the place is full of song and happiness."

On our first all day hike to Gold Creek, I was nicknamed the "Straggler" by one of the boys. He just couldn't understand why I was the last one in line. I had been requested to be the last one so I could help any student having difficulty keeping up with the group. Many students dropped back to talk with me and to take it slower for a time. Many offered to carry my pack or to help me over the rough places in the trail. (I think some of them really thought that I couldn't keep up and they wanted to help.) I feel that many times on a hike like this you see the real child and not the one that he often pretends to be.

After living with students and seeing their reactions to the various activities of the outdoor education program, there can be little doubt that adolescents find warm acceptance of each other with growing friendship and fellowship in this experience.

BOOK REVIEW

The Written Word—Forms of Writing. By Robert W. Daniel and Glenn H. Leggett. Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1960. pp. 726. \$5.25.

The Written Word—Forms of Writing, by the authors of *Theme and Form* (1956), was compiled for a course in freshman composition that might also prepare students for subsequent study of literature in the sophomore year in college. As pointed out in the preface, the text should produce better writers and better readers: first, by providing models of writing and sources of ideas; and second, by showing the student how to read the selections with understanding and to use that understanding in creating his own composition.

The Written Word is divided into four parts. In the first, the student is made aware of the relationship between good reading and good writing. In the second, he finds an extensive group of contemporary essays to acquaint him with the topics which other writers have developed. In the third, devoted to principles and practice, he discovers the emphasis on thought, language and style, critics and creators—the choices being largely contemporary. In the concluding section, he has an

anthology compiled to show the forms of literature: the classic essay, the short story, the drama, and the short poem.

Drs. Daniel and Leggett suggest to the teacher that Part I may be used as collateral reading, with first student compositions based on one of the subjects of the ten groups of essays in Part II—groupings under such headings as characters, places, experiences, events, processes, etc. Then by the middle of the year, the student will presumably be ready for the discussion of matters of thought, language, and composition stimulated from the reading of selections and assignments in Part III. Later in the year, the anthology can provide the background for a course in sophomore literature.

For the students, Drs. Daniel and Leggett have suggestions ranging from advice on writing (Getting started. What kind of beginning? Giving it body. Winding it up. Revising. Finally—), to delineation of background for the selections, the techniques used in the development, figures of speech, allusions, vocabulary, and philosophy. All in all, there is probably more apparatus for teacher and student than seems actually necessary.

To this reviewer, the inclusions under "The Contemporary Essay" were of most interest. Mencken,

Thurber, Colette, and Orwell are among the familiar names; and the topics are as diversified as "Climbing [Mt. McKinley] by the Book," "House Training a Puppy," and "Bames in Consumerland."

"The Method of Scientific Investigation" and "Fenimore Cooper's Literary Offenses" find a place in Part III, along with more recent authors such as Allen Nevins, Malcolm Cowley, Stark Young, Lawrence Durrell, Archibald MacLeish and others.

The most puzzling choice of selections occurs in Part IV. The classic essay includes work by some of the most outstanding essayists from Michel de Montaigne through Thomas Henry Huxley; but the short story is represented only by Elizabeth Enright, Howard Nemerov, Robie Macauley, and Marcel Aymé, while Bernard Shaw's "The Man of Destiny" is the sole drama.

The selections in poetry are conventional as far as Eliot, after which we find John Crowe Ransom, Dylan Thomas, W. H. Auden, Robert Graves, Archibald MacLeish, and James Agee.

However, the choices of the entire anthology are controlled by the aim in presenting material which will produce better writers and better readers. It is just possible that by careful attention to the material of the text, and the methods suggested by it, that the student might succeed in achieving the aims set out by the book.

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